



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ROTARY This year, for the first
EXHIBITION OF time, a collection of
AMERICAN American bronzes is be-
BRONZES ing shown successively
 in the several leading

art museums in this country. The National Sculpture Society, of New York, assembled the collection and the Art Society, of Pittsburgh, arranged the circuit. Two hundred works are included, representing over fifty sculptors. Portrait busts were debarred. The collection was shown first in the Albright Gallery in December; it is now at the Carnegie Institute, Pittsburgh; next month it goes to the Art Institute of Chicago; in March it will be shown at the City Museum of St. Louis, and in April at the Worcester Art Museum. The cost of transportation is borne by the institutions wherein it is set forth. As interest in American bronzes has been almost unaccountably slight and sales have been extremely few, it is hoped that this exhibition will do much toward demonstrating the real merit of the work in this field and awaken an appreciation which will create for it a stimulating demand.

EXHIBITIONS An interesting collection
CITY MUSEUM, of paintings represent-
ST. LOUIS ing the ruins and his-
 torical views of Greece
has recently been shown in the City Museum of St. Louis, where special exhibitions of the works of Henry Golden Dearth and Louis Paul Dessar are now to be seen. This series belongs to the Washington University and was painted by Mr. Gifford Dyer, under commission from the late Judge Madill, who wished thus to secure a veracious record of the Greek monuments. Mr. Dyer lived in Greece for several years and has at the present time completed but about half the series, which is to comprise forty pictures. It is a difficult matter to lend artistic beauty to a prescribed topographical drawing, and, therefore, no small proof of Mr. Dyer's power that his paintings, while giving correct representation, have pictorial beauty. His method is unique. He paints in flat tints and outlines delicately in black or brown each object or

color spot. Such, however, is his command of the tricks of creating atmosphere by the use of exact values and a subtle knowledge of tone, that his pictures are flooded with air and the complex network of lines but serves to give distinction as well as distinctness to buildings and ruins most admirably drawn. His brilliant color and treatment of flowers and foliage claim kindred with the German Secessionists, but his rectitude in drawing and compactness of composition hark back to older traditions.

PUBLIC Beautiful scenery is as
WASTE much a national asset as
 coal or lumber—per-
haps even more, for it cannot be im-
ported. The Hetch-Hetchy Valley is to
be accounted among the Nation's riches,
yet it is threatened with destruction and
for no more adequate reason than to sat-
isfy private greed. Permission has been
asked to flood this valley, turning it into
a reservoir from which San Francisco
may derive, at comparatively little cost,
a water supply. The permit granted by
the former secretary of the Interior
awaits the endorsement of Congress and
the Chief Executive. That there are
other sources of water supply equally
available has been conclusively proved,
and if this permit is granted it will mean
"that the Yosemite Park will become the
backyard of a great municipal utility in-
stead of a recreation ground for all the
people of the country." Vigorous and
immediate protest alone, it would seem,
can prevent this shortsighted action, the
repeal of the permit granted under an
evident misapprehension. Such protests
should be addressed to the Public Lands
Committees of the Senate and House of
Representatives, to be most effective.

ART IN On January 4th the new
CHICAGO east wing of the Chi-
 cago Art Institute was
opened with appropriate ceremony. The
artists of Chicago have arranged an ex-
hibition of 321 paintings and works in
sculpture in six of the new galleries, in
addition to which there is a special retro-
spective loan exhibit of "Chicago Art,"

and a collection of paintings by Alfred East on view. "The Riva," by Oliver Dennett Grover, included in the local exhibition, and to which the "Young Fortnightly Prize" was given, has been purchased for the Municipal Art Gallery. To Walter M. Clute was voted the Mrs. Julius Rosenwald Prize of \$100 for his painting, "The Child in the House—The Golden Age." It is said that there is a note of joyousness, new life, and progress among the artists of Chicago.

ART IN TURKEY

The opening in Constantinople of the third Palais belonging to the Imperial Museum has proclaimed to the world the rapid advance of interest in all things pertaining to art in Turkey. The truly marvelous development of this comparatively recent art movement is largely due to the deposed Sultan Abdul Hamid. When Prince Imperial he visited Paris during the International Exhibition of 1864. His naturally artistic nature responded to the beauty of the art exhibits, especially the French pictures, and he decided that his country must possess a national Museum patterned after the Louvre. At that time painting was held in low esteem by the Turks because of their unwritten law against any representation of the human form or even of beasts. Taking the Persian view that the Koran had never prohibited this representation, that it had been an erroneous reading or interpretation of the Sacred Books, which had arrested the development of painting and sculpture in the Ottoman Empire, he decided to permit artists to pursue their studies of the human form and to encourage in every possible way the development of art among his people. Perhaps the most valuable aid which he rendered to art was his appointment of Hamdy Bey to the directorship of his new Imperial Museum. In 1892 the first Palais de Nouveau Musee was thrown open to the people; this was soon followed by the second palais, and recently the third magnificent building has been completed. There are seventeen large rooms devoted to Antiques from Assyria, Egypt, and Greece, whose

contents rival those of the most famous museums of Europe. Some recently acquired vases and bits of sculpture date back six thousand years! Another institution which owes its foundation to the energy and initiative of Hamdy Bey is the Imperial School of Art, which has worked unceasingly to free the native artists from the limitations of Mohammedan prejudice.

MOSAICS UNEARTHED BY THE TURKS

A number of early mosaics have been found in an old monastery at Kahrie-Djami. This was the ancient monastery of Khora, founded under Arcadius in the 5th century. In accordance with their more enlightened views of art, the Turks have decided to rescue the mosaics and restore to the world these rare specimens of early Byzantine art. The Turkish Government is also employed in uncovering the mosaics on the walls of Saint-Sophia in Constantinople, once the pride and glory of the Byzantine Basilica. This Christian Church was converted into a mosque when Constantinople was taken by Turks, and for four centuries these early Christian Mosaics have been covered over. The student of Italian art will find here many missing links between the art depicted in the Ravenna Mosaics and those of Rome and Florence.

SOME RECENT DISCOVERIES IN ITALY

In removing a pavement in the Basilica of the Vatican several valuable fragments of ancient sculpture have been unearthed. Some of these bear interesting inscriptions of Greek and Roman times and have been taken in charge by the archeologists of Rome—who are hoping for still greater treasures as the work progresses. Venice has also been favored in the way of discoveries. About fifteen canvases belonging to the 16th century have been found in an old loft. Following so closely on the discovery in Rome of what is now acknowledged to be Mellozzo da Forli fresco, these discoveries have produced an unusual atmosphere of curiosity.